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EXHIBITION OF PAINTINGS BY HENRI CARO-DELVAILLE

what another man has already done.

"All symbolical arts to be great must be universal in their appeal. Multitudes must be able to understand their symbols, like a congregation witnessing a high mass or a crowd watching soldiers salute the flag. Should the theater become a factor of equal importance in our lives with the temple, then its artistic language must be understood by all. We must create and popularize a new symbolism.

"It is there that I put my faith in the experimental theater, like Craig's and Yeats', Dalcroze's and Browne's, rather than in the commercial playhouse, however right-wishing its managers may be. The so-called "art theater," rather than the commercial house, seems the place to create and develop a set of symbolic combinations of form, movement, color, and sound which will be the basis of a future artistic language of the church-like stage. In the one the artist starts his writing on a clean slate, in the other he is hampered all the time by half-effaced traditions and conditions of

value only in creating one particular type of stage. In the one the creative stimulus will result in improvements all along the line, in the other the temptation to the designer will be to spend his efforts mostly at ameliorating existing conditions artistically, without succeeding in bringing about a fundamental change in outlook toward the theater."

COMING EXHIBITIONS

MOST eagerly awaited among annual exhibitions at the Art Institute is the yearly exposition of work by artists of Chicago and vicinity. Those who are interested in the progress of local art have seen with gratification the gradual promotion of many local standard-bearers to places of national importance in the art world, and every year there is keen anticipation of new suns among the planets.

The twenty-third annual exhibition opens with a reception on the afternoon of February 13. The jury of selection,

elected by artists who have contributed to the exhibition for the last three years, is composed of the painters Frederic C. Bartlett, Jessie Arms Botke, Edgar S. Cameron, Ethel L. Coe, Frank V. Dudley, Lucie Hartrath, Victor Higgins, Wilson Irvine, Alfred Jansson, Alfred Juergens, Carl R. Krafft, Arvid Nyholm, Pauline Palmer, Frank C. Peyraud, Wellington J. Reynolds, H. Leon Roecker, Gordon Saint Clair, Eda Sterchi, Norman Tolson, Walter Ufer, Frank A. Werner, and the sculptors Richard W. Bock, Leonard Crunelle, Albin Polasek, Nellie V. Walker, Emil R. Zettler.

Heretofore prizes were awarded by the five jury members who had received the greatest number of votes; and consequently they themselves were hors concours so far as prizes were concerned. This year a new system has been inaugurated whereby the whole matter of awarding prizes will be decided by the jury at its first meeting. To the prizes regularly awarded—the Logan medals with prizes of \$500 and \$200, the Butler purchase fund of \$200, the Rosenwald purchase fund of \$200, the Carr prize of \$100, the Municipal Art League prize of \$100, the silver medal of the Chicago Society of Artists—are added four new ones: The Joseph N. Eisendrath prize of \$200, either for purchase or as a gift, for a work of art in any medium by an artist who has not exhibited for more than five years; the Chicago popular prize of \$100, to be awarded to an oil painting chosen by ballot by visitors to the exhibition; the Mrs. John C. Shaffer prize of \$100 for an ideal conception in sculpture; the Mrs. William O. Thomp-

son prize of \$100 for a painting of Illinois landscape. The last two prizes are given through the Municipal Art League of Chicago, an organization which for years has worked untiringly to encourage art in Chicago and has given strong support to the plans for a City Beautiful. Sixty-six independent clubs coöperate with the League by giving scholarships and prizes to artists, purchasing works of art, and by holding "view days" at the Institute during the Chicago Artists' exhibition.

The seventh annual exhibition of miniatures will be held by the Chicago Society of Miniature Painters during the same period as the Chicago artists' exhibit—February 13 to March 30. This society has since its inception tried to revive the art of miniature painting, which has suffered from the invasion of photography into the field of portraiture. The jury of selection is comprised of the following miniaturists: Eda N. Caster-ton, Anna Lynch, Eugenia Price, Katherine Wolcott, and Jessie Lacey.

The complete announcement of coming exhibitions is found on page 30.

JANUARY EXHIBITIONS

AMONG the exhibitions closing on February 6 is one not reported in the January BULLETIN—a group of twenty-four paintings by Frederic Clay Bartlett. There is repetition of subject without monotony, sharp contrast between light and shade, well-defined values, without forcing. The paintings are characteristic decorative renderings of his studio with its white walls and blue stairs, cool, quiet interiors with their china and crystals, the placid Mediter-